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GREEN MANHATTISM AND VERTICAL LANDSCAPE

ADRIAAN GEUZE
WEST8

STOREFRONT

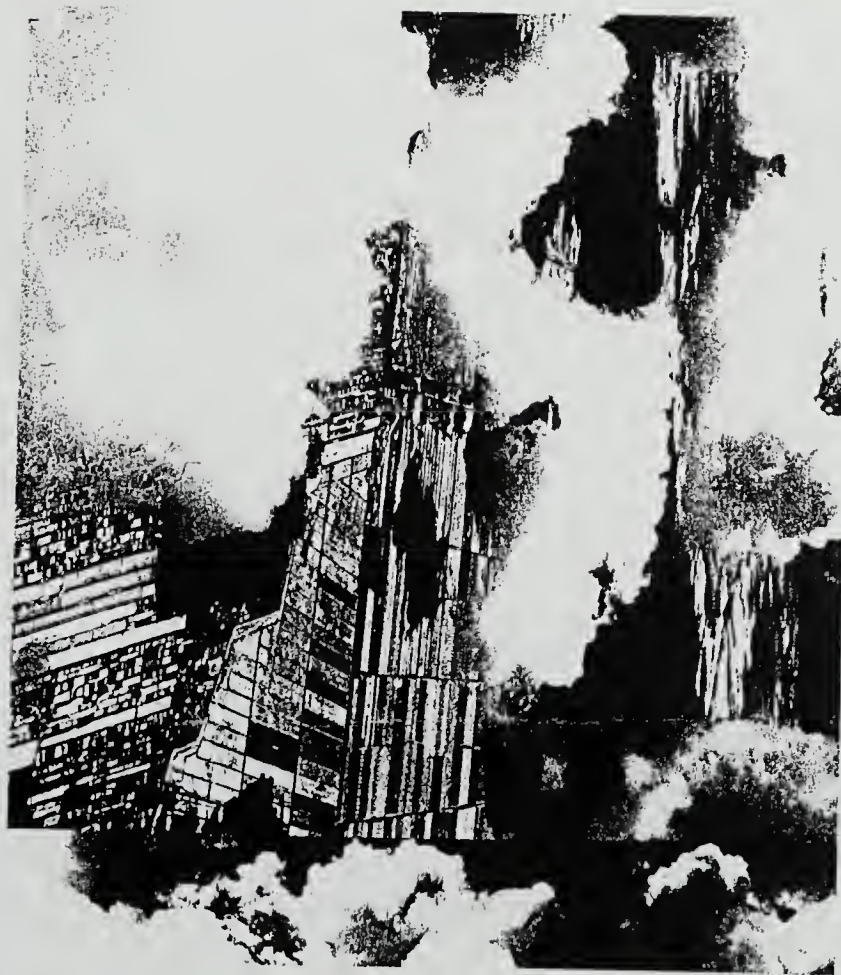
97 KENMARE STREET NEW YORK, NY, 10012, U.S.A



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VERTICAL LANDSCAPE, GREEN MANHATTISM



VERTICAL LANDSCAPE, GREEN MANHATTISM

We heard about this vertical city. We've seen the images of its skyscrapers and expected in this sublime statement of towering ambition, astonishing pieces of vertical landscape: parks as ambitious as Chrysler, the Empire State and Rockefeller center.

At first we discovered Central Park: the perfect void, a one-hundred fifty block sized, sharply enclosed landscape that provokes the Manhattan skyline and drains the city of its desire for body exposure.

Although we considered the IBM bamboo-garden, the Trump Tower atrium waterfalls and the RCA seasonless roof-green, interesting attempts to deal with the illusion of Babylon's hanging gardens, Manhattan green turns out to be an ugly, pathetic flowerpot-green. Even worse, Manhattan is considered an urban jungle, but green is no part of it. Urban nature bores us with its lack of ambition, silently growing in left-over spaces without the hypnotizing color, the dramatic change of seasons and the overwhelming bounty characteristic of nature.

But still we kept our initial dream of skygardens and vertical parks...

We still have our initial dream and we envision:

Sky-garden sets back Mies
The flat iron (sequoia) twin
The inverted 24 hour nature
Ivy unlimited
The restoration of the block

STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY, 10012, U.S.A. TEL: 212.431.5795 FAX: 212.431.5755

TO : Jan Abrams, ID Magazine

Adriaan Geuze

May 2-June 15, 1996

Unlike architecture or visual art, landscape architecture is a field which has seen neither a significant modern period nor extensive critical discourse. Adriaan Geuze, a young Dutch landscape architect has made major advances in the field. Largely unknown outside of his native country, Geuze's exhibition at Storefront will introduce this gifted designer to the American public. Based in Rotterdam, a city decimated by World War II, Geuze works surrounded by modern development, a tradition opposite to those described by the pastoral images of Holland and the bucolic history of artificially re-created romantic landscapes. Recognizing the artifice of landscape architecture as shaping the land, Geuze embraces modernity rather than trying to efface it, and has tackled landscapes from airports to parking garages.

Adriaan Geuze's projects achieve a balance between concern for social and environmental realities of modern cities, inventive design, and an active role in stimulating theoretical discourse among a new generation of landscape architects. The work of West 8, a group of architects, town planners, industrial designers and landscape architects led by Adriaan Geuze, evidences great optimism regarding the beauty and poetry of the contemporary landscape without having to retreat to the past.

At Amsterdam's Schiphol Airport, Geuze planted thousands of birch trees, along a ground cover of clover. The clover, instead of the typical grass as ground cover, does not require cost-intensive maintenance or mowing. To insure that this cover is self-generating, Geuze contracted with beekeepers to place hives at the airport. The money saved in this scheme afforded a couple of hundred planters, that are used for different minimalist color compositions each month--essentially mobile fields of color from thousands of red tulips to overflowing pots of sunflowers. In the redevelopment of a landfilled waterfront on the outskirts of Amsterdam, Geuze reshaped sandbars created by construction dumping in the East Scheldt. The large plateaus Geuze formed were then covered in shells laid out in geometric bands according to color. The shells provide an ideal resting place for migratory sea birds, who arrange themselves along the shells according to the color that best camouflages them. The movement of the birds across the shells creates a living Zen garden of enormous proportions. Geuze will show his work at Storefront through a series of collages, photographs, drawings and computer generated images. He is also planning a temporary installation in nearby Petrosino Park, pending Parks Department approval.

STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY, 10012, U.S.A. TEL: 212.431.5795 FAX: 212.431.5755

TO: Jeoren

FROM: Nick

May 6, 1996

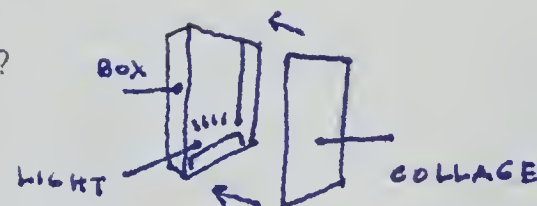
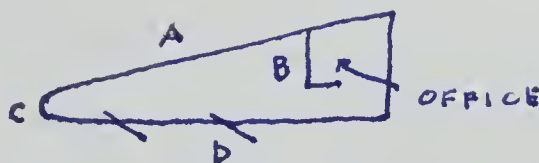
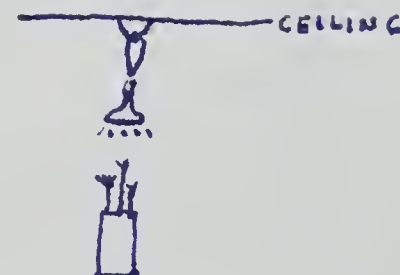
ANSWERS TO YOUR QUESTIONS:

1. We will be able to open the panels.
2. I understood that you had this blue paint and wanted to use it. We will try and get close, but want to be certain to avoid something that is costly and incorrect.
3. We have no facility to enlarge the West 8 logo--our computers are office computers. Do you want us to take it to a service bureau and enlarge it so you can make a template from it? I suggest that we look closely at the facade and the way the concrete boards are mounted with screws along the edges that protrude making it difficult to lay flat elements from edge to edge--that is why I suggested something that does not cover the whole surface (imagine that each panel is made of sheets the same dimension as plywood so that there are screws every 5-10 cm. along the edges). This was the same problem that we had with Jean Nouvel and we are just now finishing repairs to the facade from his intervention. We really want to avoid sticking things to the outside as I mentioned--both because it certainly invites vandalism and because the marks it invariably leaves last forever. Best compromise would be something smaller in height and higher up from the ground. I do not know if the sticky foil will work--again, Nouvel wanted foil on the outside, and we had to find an adhesive that could be removed, and so used vaseline which, again, has been hard to clean off. The wall paper may be the best--again, the adhesive question, and attention to the screws.

4. Spot lights for models will be no problem--we can use the clip lights we have with small spot bulbs and visors if need be.

QUESTIONS FOR YOUR ANSWERS

1. Which walls to paint blue?
2. To light collages without lighting the space do you think we need to build a box?
3. Paint the floor the same blue?
4. What do the models sit on? If pedestals, are you bringing them or do we build them here? If we build them here, what do they need to look like? What dimensions? Do you want me to start building them, or do we wait until you get here?
5. When do you get here?



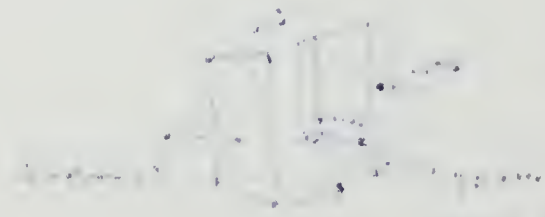
Nick

THEORY OF THE EARTH

The theory of the earth is a branch of geology which deals with the origin and development of the earth and its various parts. It is a science which seeks to explain the processes which have shaped the earth and its features. The theory of the earth is based on the study of the earth's history and its various parts. It is a science which seeks to explain the processes which have shaped the earth and its features. The theory of the earth is based on the study of the earth's history and its various parts. It is a science which seeks to explain the processes which have shaped the earth and its features.



THEORY OF THE EARTH



WEST 8

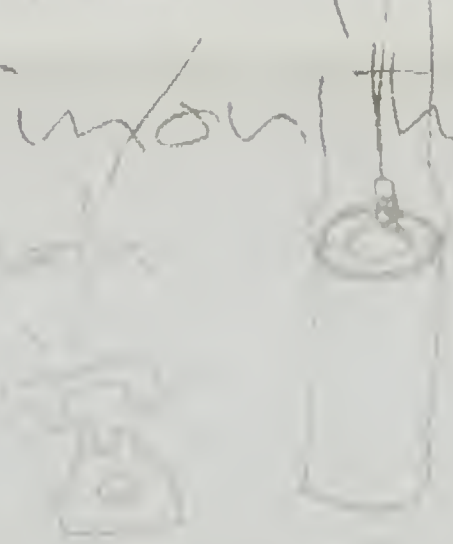
... .. the should be
... ..

... .. West 8 ...

a small blue box with a blue
 cover to hold the book. I think there
 is a small box of the same kind
 in the same place. The book
 is a small book of the same kind
 with a blue cover. It is a small
 book of the same kind.

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The book is a small book of the same kind
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 book of the same kind.



So I am to have these with look like
a house number 3333 Headstone Room
from surface

with the surface are

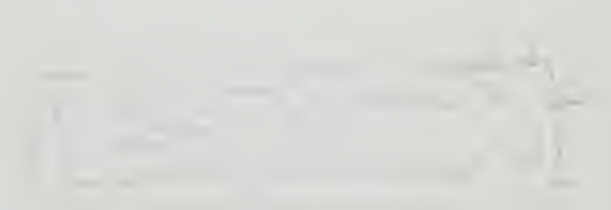
from the way of reflecting light to appear
as a white surface

The power of the light is to reflect the light
from the surface and from the surface

After the light is reflected, it is
reflected in the surface

After the light is reflected

After the light is reflected



Now it seems you get this, then I will
call you

[Signature]

